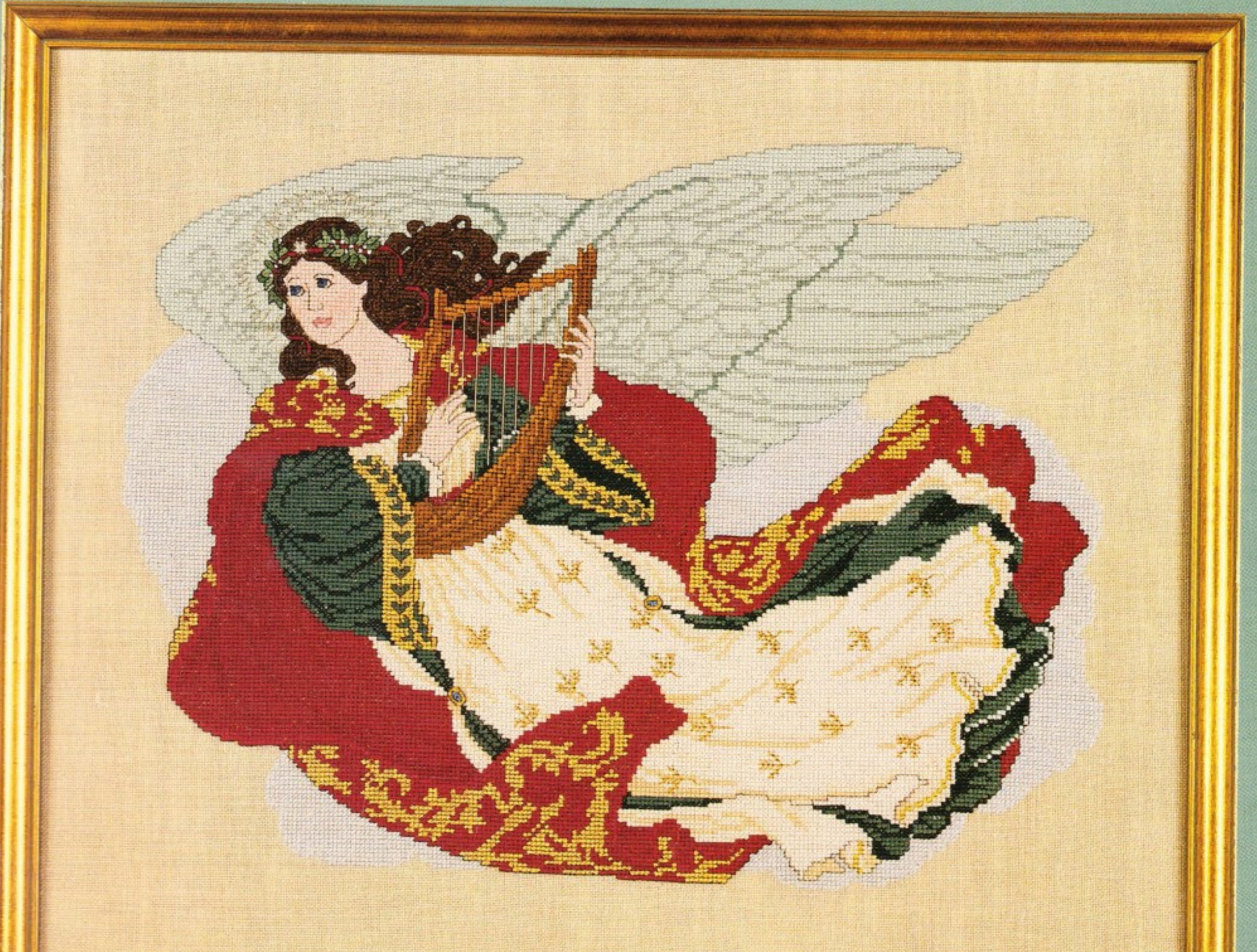
DESIGNS BY
Gloria & Pat®

Leaflet 26
Angel Chorus
$6.00

Angel Chorus



Design used is from the Hallmark Christmas Card Series.

DESIGNS BY
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COLOR COMPARISON CHART

The following are close shade substitutions but are not exact matches. A dash (--) indicates no close match. DMC-FT stands for DMC Flower Thread.

DMC	DMC-FT	ANCHOR
Ecru	Ecru	387
304	2304	19
312	2797	979
320	2320	215
321	2666	47
322	2798	978
353	--	8
367	2319	217
433	--	310
434	--	370
435	--	901
500	2500	875
501	2502	878
502	2502	877
503	2503	875
504	2504	213
611	--	898
612	--	853
729	--	874
738	2673	372
739	2579	885
754	--	6
760	2760	--
761	2778	--
775	2800	975
801	2841	359
816	2815	20
890	2890	--
898	2839	360
938	2938	381
3328	--	--
3799	2310	236

835 Blue Marlitt
1078 Gold-Med. Marlitt
1079 Gold-Dk. Marlitt
032 Pearl Balger® Filament
002P Cable Gold Balger®
Blending Filament

PALESTRINA KNOTS - (This stitch is optional.)

Make the first stitch as though it was a backwards cross stitch (Fig. 1). In Fig. 2 and 3 the needle does not pierce the fabric but only passes under the first stitch. Fig. 5 shows how the stitch rolls into place as it is completed (Fig. 4). Carry the thread between stitches until it grows short. Use the knotless waste knot technique to start new threads.

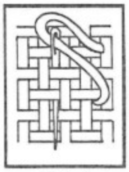

Fig. 1

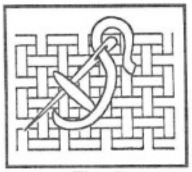

Fig. 2

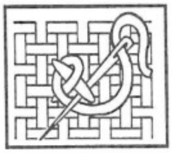

Fig. 3

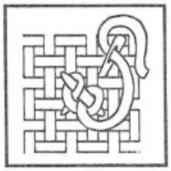

Fig. 4

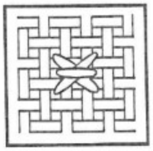

Fig. 5

SPECIAL NOTES

(1) Read special instructions on pages 2, 3, 11 and 19.
(2) Anchor #01 snow white floss was used on models in this leaflet (distributed in USA by Susan Bates).
(3) Marlitt - use 1 strand of Marlitt for cross stitch on 26 or 28 ct. Linen (13 or 14 stitches to the inch). Run floss through a dampened sponge to help it lie more smoothly.

RETAIL SHOPOWNERS INFORMATION

Linen	Charles Craft, Inc.
Frames	Craft World International
Pearl Cotton	The DMC Corporation
Balger®	Kreinik Mfg. Co.
Marlitt	Zweigart® Distributors

Photography by Michelle Carson Brown.

First Printing

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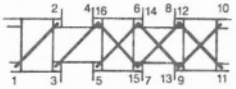
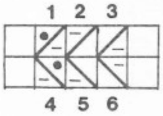
The contents of this book have been prepared and presented in good faith, with every effort to be accurate. However, the possibility of human error, printing mistakes or the variation of individual stitching does exist, and we regret that we cannot be responsible for this.

Be sure that all your stitches lay in the same direction. Bottom stitches in one direction and top stitches in the opposite direction. We work our stitches from the bottom left-hand corner to the top right-hand corner, then return in the opposite direction.

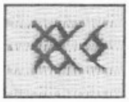


¼ STITCH

How to recognize ¼ stitches on your chart:



How ¼ stitches look on fabric:



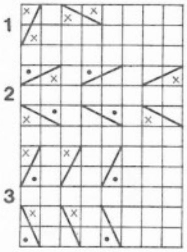
Helpful Hints

1. Stitch from corner to center using color indicated by symbol.
2. Backstitch last in color given in instructions.

Special Note: If there are *NO* backstitch instructions given, stitch the backstitch line in the color most predominant in that area of design.

¾ STITCH

How to recognize ¾ stitches on your chart:



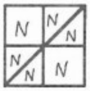
How ¾ stitches look on fabric:

Helpful Hints

1. When a backstitch line crosses 2 squares vertically or horizontally and the symbols are the same on either side of the backstitch, this will indicate that these are full cross stitches (as shown in illustration #1). Backstitch last in color given in instructions.
2. If the symbols are different on either side of the backstitch, this will indicate that ¾ stitches should be used in the color indicated by the symbol on either side of the backstitch (as shown in illustration #2 and #3). Backstitch last in color given in instructions.

SYMBOL WITH BACKSTITCH

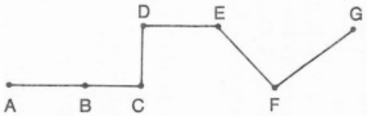
When there is backstitch over one square and the symbol is the same on either side of the backstitch, make a full cross stitch in that square. Backstitch last in color given in instructions.



BACKSTITCHING INSTRUCTIONS

Backstitching (BS) is a part of some designs—also used for lettering. The purpose of the backstitch is to form a continuous line with each stitch touching. It may travel in any direction.

up at B--down at A
up at C--down at B
up at D--down at C
up at E--down at D
up at F--down at E
up at G--down at F



FRENCH KNOT

(Using 1 strand of floss)

1. Come up through fabric at point A. (*Figure 1*)
2. Hold floss in your left hand. Lay your needle over floss and wrap floss 3 times going clockwise. (*Figure 2*)
3. Keep holding floss securely with left hand and insert needle near point A (not in same hole). With floss still in your left hand (to help guide floss) pull your needle through to the back of your fabric. (*Figure 3*)

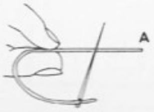


FIGURE 1

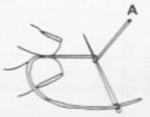


FIGURE 2

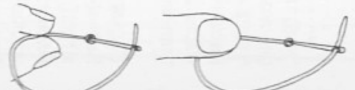


FIGURE 3

YOU WILL LOVE WORKING ON LINEN! In the natural progression of cross stitching, you may have begun on an evenweave cotton fabric where one "square" on the cloth equalled one stitch. A first project may have been a tiny flower or heart. Next, most stitchers experience a period in which sayings are popular, each done with a particular person in mind. Then, we go on to projects both useful and beautiful; pillows, clothing accents, birth and wedding samplers, etc.

Then--LINEN! This is the stuff heirlooms are made of. Linen is durable; it has a strength that will outlast cotton. It allow greater flexibility of design. It launders and becomes more beautiful each time. And it is the best; elegant and traditional.

TIPS FOR STITCHING ON LINEN

RAVELING

Use one strand of a light color to whip the edges of the fabric to prevent raveling.

HOOPLESS STITCHING

Cross Stitch on linen does not require an embroidery hoop. Instead, the hand is held in a relaxed position with the thumb and forefinger grasping the cloth and the little finger anchoring it (see fig. 1). On a tiny piece of fabric, it may be necessary to anchor with the ring finger. However, do not sew with the fabric wrapped over one finger--this may distort the stitches.

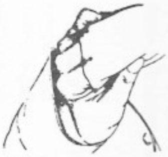


Fig. 1

KNOTLESS WASTE KNOT

Start with a knotless waste knot. This means to leave the tail of the thread on top of the fabric, up and out of the way (as in fig. 2). When the thread is finished, work it under stitches on the back, either in the direction of the stitches or vertically. Then rethread the original tail and work it under stitches on the back in the same way.

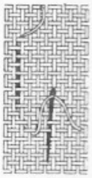


Fig. 2

THE FIRST STITCH

The first stitch and all subsequent regular stitches should begin at a VERTICAL thread. Why? The vertical threads (shown as shaded in fig. 3) act as little goal posts holding up the understitch. At the intersection where the vertical thread lays on top of the horizontal thread, start at the lower left hole. Starting at a vertical thread acts as an early warning system, also. Should a regular stitch suddenly begin at a horizontal thread, it is a sign that threads have been counted incorrectly.

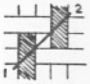


Fig. 3

SEWING MOTION

A sewing stitch, one scooping movement in and out, is used with linen (see fig. 4). Stitches should be neither loose and sloppy nor so tight that the spaces between the linen threads are enlarged. If light can be seen across the top of a row of stitches, the tension is too tight. Correct tension results in flat stitches that do not distort the background weave.

Do the bottom stitches first, then cross back (see fig. 5). The reverse side will be vertical lines, as in fig. 6.

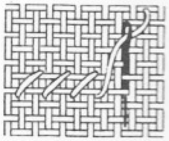


Fig. 4

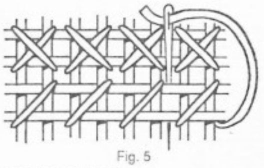


Fig. 5

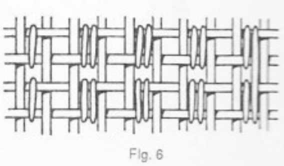


Fig. 6

180 DEGREES

It is very helpful sometimes to turn your work upside down (180 degrees), turning the chart as well, but never turn the work only halfway around (90 degrees). This causes the direction of the top stitch to change, disrupting the texture of the finished piece.

LAUNDERING

Launder your needlework only if it has become soiled. If it is clean, lay it face down on a terry cloth towel on the ironing board and wet it with a sprayer or a damp cloth, then iron dry. This allows the linen to shrink slightly, making the stitches stand up beautifully. If soap is required, hand wash with mild soap in cold water. Rinse thoroughly, handling the fabric gently; roll it in a towel and gently squeeze out excess moisture, then iron dry face down on a terry cloth towel.

MOUNTING

Mount your finished needlework as you would mount cotton fabrics. You'll discover, as you explore the world of linen stitching, that linen is extremely versatile and can be finished in a variety of ways other than framing.

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Pulled Work Version Instructions

(see photo on back cover)

Step One: Cross stitch the design according to the chart (pages 13 - 18), omitting special stitch areas: star on forehead, hearts on sleeve trim, dress, and cloud filling. Note: the cloud shape is made with normal cross stitches using one strand of Size 12 White Pearl Cotton. (Use Ecru if you chose Cream linen.)

Step Two: Add backstitch *except* to star on forehead and hearts on sleeves, including the backstitch that connects the hearts.

Step Three: With one strand of 032 Pearl Balger® Filament in the needle, work the star on the Angel's forehead. Make straight stitches from the outside of the star to the center, then backstitch the star shape with the same type of thread.

Step Four (Satin Stitch): Thread the needle with two strands of 500 Blue Green - Vy. Dk. Satin stitch the hearts in the sleeve trim as follows: make a stitch for each line drawn on the chart, remembering to count 2 fabric threads for each chart square. Hearts can be worked from left to right, or right to left, but it is best to make the stitches from bottom to top (Fig. 1). It will be more comfortable to hold the fabric diagonally, as in Fig. 1.

After the Satin stitch hearts are done, add normal backstitches to outline and connect the hearts.

Step Five (Greek Cross Filling Stitch): Thread the needle with one strand of Size 8 White Pearl Cotton (use Ecru if you chose Cream linen). Bring the needle up at the "A" arrow in the dress area, starting with a knotless waste knot (see instructions on page 3).

Make the first stitch as in Fig. 2. The needle goes in to the fabric 4 threads above and 4 threads to the right of the "A" arrow, and comes out 4 threads lower than where it entered in one scooping motion (a hoop is not necessary - see instructions on page 3). The needle must cross over the working thread. It will be helpful to hold the thread with your thumb.

Make the second stitch as in Fig. 3, again crossing over the working thread. Pull to gather the fabric threads. Make the third stitch as in Fig. 4 and pull. Then stitch over all the threads in the center and dive back into the same hole (Fig. 5). Bring the needle up at the end of the left arm of the next stitch, working diagonally up and to the right. Repeat Figs. 2 - 5.

At the ends of some of the diagonal rows you will find partial stitches. These are made by the same procedure but some stitches are omitted or shortened.

When you need a new thread, end the old one by running under several stitches on the back. End the first knotless waste knot in this way also and pull it to give the first stitch the same tension as subsequent stitches. Cut tails close to the fabric. Begin new threads with a knotless waste knot.

Step Six (Pins Stitch Variation): Thread the needle with one strand of Size 8 White Pearl Cotton (use Ecru if you chose Cream linen). Begin with a knotless waste knot and bring the needle up at the "B" arrow. Make a straight vertical stitch over 4 threads and bring the needle out one thread left of the bottom of the first stitch (Fig. 6). Make another stitch over 4 threads (Fig. 7), and pull to gather the fabric threads. Make one more stitch and pull so that there are 3 stitches side by side. Bring the needle out 8 threads below and 4 threads left of the first group (Fig. 8) and repeat, pulling after each stitch.

End the thread by running the tail under stitches on the back. End the first knotless waste knot this way, and pull it to tighten the first stitch. Cut tails close to the fabric. Start new threads with a knotless waste knot. Some stitches are over only 2 threads at the ends of diagonal rows.

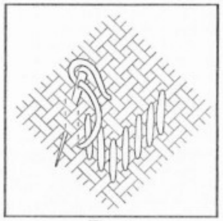

Fig. 1

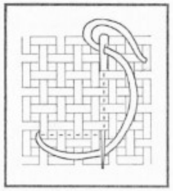

Fig. 2

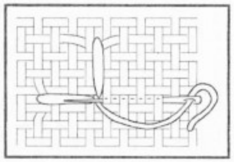

Fig. 3

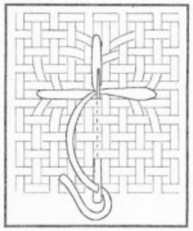

Fig. 4

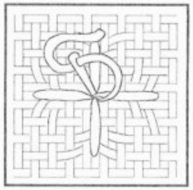

Fig. 5

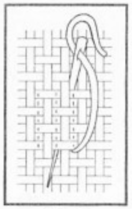

Fig. 6

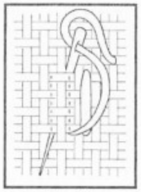

Fig. 7

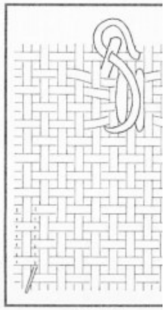

Fig. 8

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ANGEL CHORUS
(PULLED WORK VERSION)

	DMC	Color
△	729	Old Gold-Med.
–	754	Peach Flesh-Lt.
⊙	353	Peach Flesh
J	761	Salmon-Lt.
Ɛ	760	Salmon
I	321	Christmas Red
×	304	Christmas Red-Med.
●	816	Garnet
•	Ecru	Ecru
∩	739	Tan-Ultra Vy. Lt.
=	738	Tan-Vy. Lt.
○	435	Brown-Vy. Lt.
M	434	Brown-Lt.
✗	433	Brown-Med.
S	801	Coffee Brown-Dk.
▽	898	Coffee Brown-Vy. Dk.
N	320	Pistachio Green-Med.
■	367	Pistachio Green-Dk.
⊂	504	Blue Green-Lt.
II	503	Blue Green-Med.
▲	502	Blue Green

	DMC	Color
Ʒ	501	Blue Green-Dk.
b	500	Blue Green-Vy. Dk.
+	322	Navy Blue-Vy. Lt.
6	312	Navy Blue-Lt.
▼	3799	Pewter Grey-Vy. Dk.
	3328	Salmon-Dk.
	938	Coffee Brown-Ultra Dk.
	612	Drab Brown-Med.
	611	Drab Brown-Dk.
	890	Pistachio Green-Ultra Dk.
	Pearl Cotton Size 12 - use one strand	
	White*	White*
	Pearl Cotton Size 8 - (pulled work) use one strand	
	White	White
	Marlitt - use one strand	
z	835	Blue
ℓ	1078	Gold-Med.
	Kreinik Balger® - use one strand	
T	032	Pearl - Filament
	002P**	Cable Gold - Blending Filament**

*Note: Cloud outline stitched with one strand of Size 12 White Pearl Cotton, regular cross stitches. Fill with "Pins" stitch variation (see instructions page 11).

**Note (add this last, after all other stitching is completed): Backstitch rays from head and harp strings with long loose stitches using one strand of 002P Cable Gold Balger® Blending Filament. See page 19 to backstitch harp strings.

Backstitch in order given:
Backstitch eyes and eye brows in 801.
Backstitch lips in 3328.
Backstitch leaves on wreath in 890.
Backstitch hair in 938.
Backstitch flesh (including nose) in 611.
Backstitch wings in 502.
Backstitch ecru on skirt of dress in 611.
All other backstitch in 801 except harp strings and rays from head (see note**).

See page 11 after cross stitch is completed for instructions on adding pulled work.

Optional: Palestrina Knots may be used for berries on wreath. See instructions and illustrations on page 2.

You will need the following skeins of floss - -
3 skeins each - - 304, 504, Ecru
2 skeins each - - 816
1078 Gold-Med. Marlitt
1 ball each of White Pearl Cotton
1 skein each of all remaining colors

168

Design Area	217	Size to Cut Fabric
Hardanger	7-3/4 x 10	14 x 16
Aida 18	9-1/2 x 12-1/4	16 x 19
Aida 14	12-1/8 x 15-3/4	19 x 22
Aida 11	15-1/2 x 20	22 x 26
Linen 28 ct.	12-1/8 x 15-3/4	19 x 22
Linen 26 ct.	13-1/8 x 17	23 x 27

Model:
Fabric: 26 ct. White Linen
Floss: Cross Stitch - 2 strands
Backstitch - 1 strand

ANGEL CHORUS
(ALL CROSS STITCH)

	DMC	Color
△	729	Old Gold-Med.
–	754	Peach Flesh-Lt.
⊙	353	Peach Flesh
J	761	Salmon-Lt.
∈	760	Salmon
I	321	Christmas Red
×	304	Christmas Red-Med.
●	816	Garnet
•	Ecru	Ecru
∩	739	Tan-Ultra Vy. Lt.
=	738	Tan-Vy. Lt.
O	435	Brown-Vy. Lt.
M	434	Brown-Lt.
✗	433	Brown-Med.
S	801	Coffee Brown-Dk.
▽	898	Coffee Brown-Vy. Dk.
N	320	Pistachio Green-Med.
■	367	Pistachio Green-Dk.
⊂	504	Blue Green-Lt.
II	503	Blue Green-Med.

	DMC	Color
▲	502	Blue Green
3	501	Blue Green-Dk.
b	500	Blue Green-Vy. Dk.
∕	775*	Baby Blue-Vy. Lt.*
+	322	Navy Blue-Vy. Lt.
6	312	Navy Blue-Lt.
▼	3799	Pewter Grey-Vy. Dk.
	3328	Salmon-Dk.
	938	Coffee Brown-Ultra Dk.
	612	Drab Brown-Med.
	611	Drab Brown-Dk.
	890	Pistachio Green-Ultra Dk.
	Marlitt - use one strand	
Z	835	Blue
ℓ	1078	Gold-Med.
	1079	Gold-Dk.
	Kreinik Balger® - use one strand	
T	032	Pearl - Filament
	002P**	Cable Gold - Blending Filament**

*Note: Cloud stitched in half stitches following the same direction as symbol.
**Note (add this last, after all other stitching is completed): Backstitch rays from head and harp strings with long loose stitches using one strand of 002P Cable Gold Balger® Blending Filament. See page 19 to backstitch harp strings.

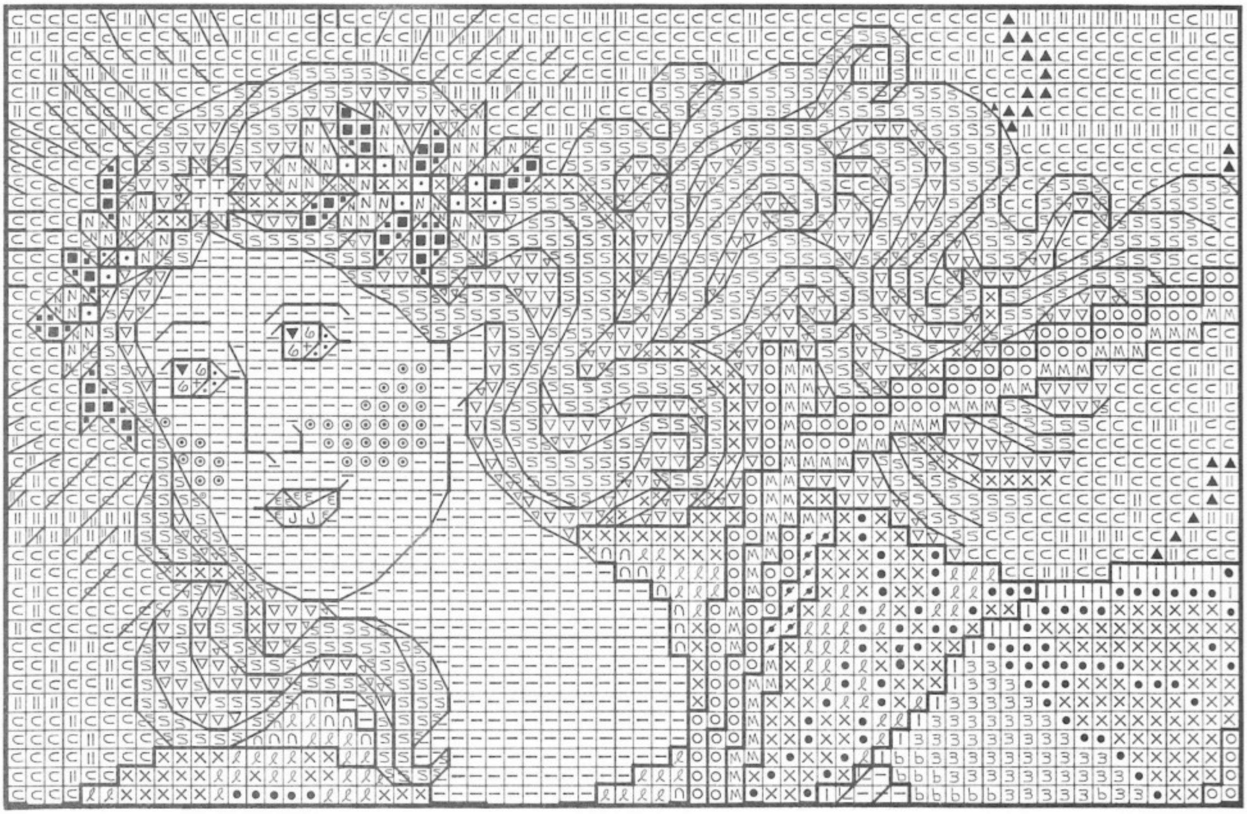
Backstitch in order given:
Backstitch leaf design on dress in 1079 Marlitt (one strand).
Backstitch eyes and eye brows in 801.
Backstitch lips in 3328.
Backstitch leaves on wreath in 890.
Backstitch hair in 938.
Backstitch flesh (including nose) in 611.
Backstitch wings in 502.
Backstitch ecru on skirt of dress in 611.
All other backstitch in 801.

Optional: Palestrina Knots may be used for berries on wreath. See instructions and illustrations on page 2.

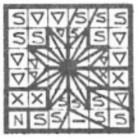
You will need the following skeins of floss - -
3 skeins each - - 304, 504, Ecru
2 skeins each - - 816
1078 Gold-Med. Marlitt
1 each of all remaining colors

Design Area	168 ↑ → 217	Size to Cut Fabric
Hardanger	7-3/4 x 10	14 x 16
Aida 18	9-1/2 x 12-1/4	16 x 19
Aida 14	12-1/8 x 15-3/4	19 x 22
Aida 11	15-1/2 x 20	22 x 26
Linen 28 ct.	12-1/8 x 15-3/4	19 x 22

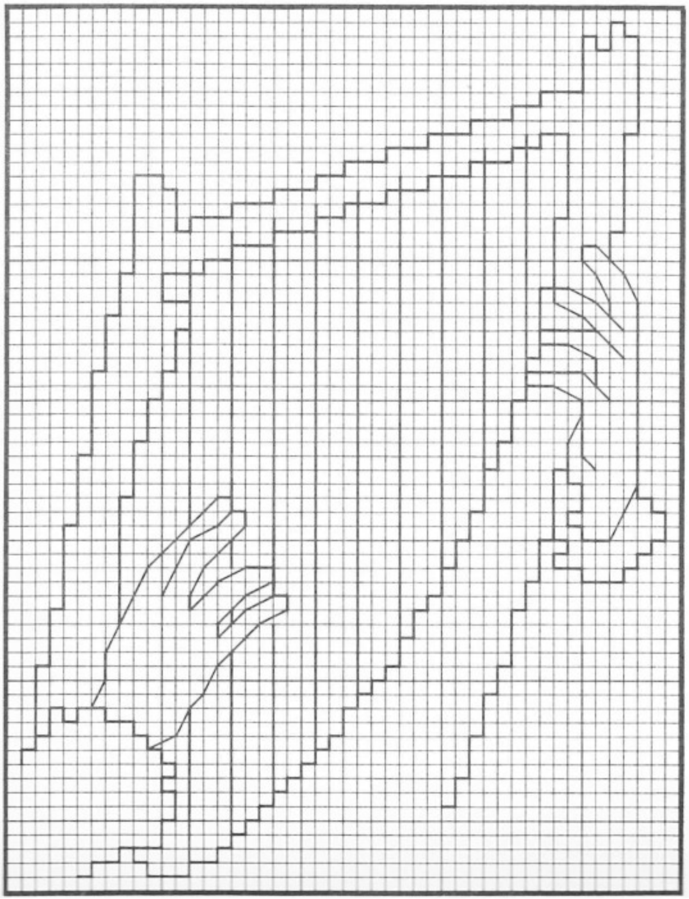
Model:
Fabric: 28 ct. Tea-Dyed Linen
Floss: Cross Stitch - 2 strands
Backstitch - 1 strand



ENLARGED HEAD DETAIL

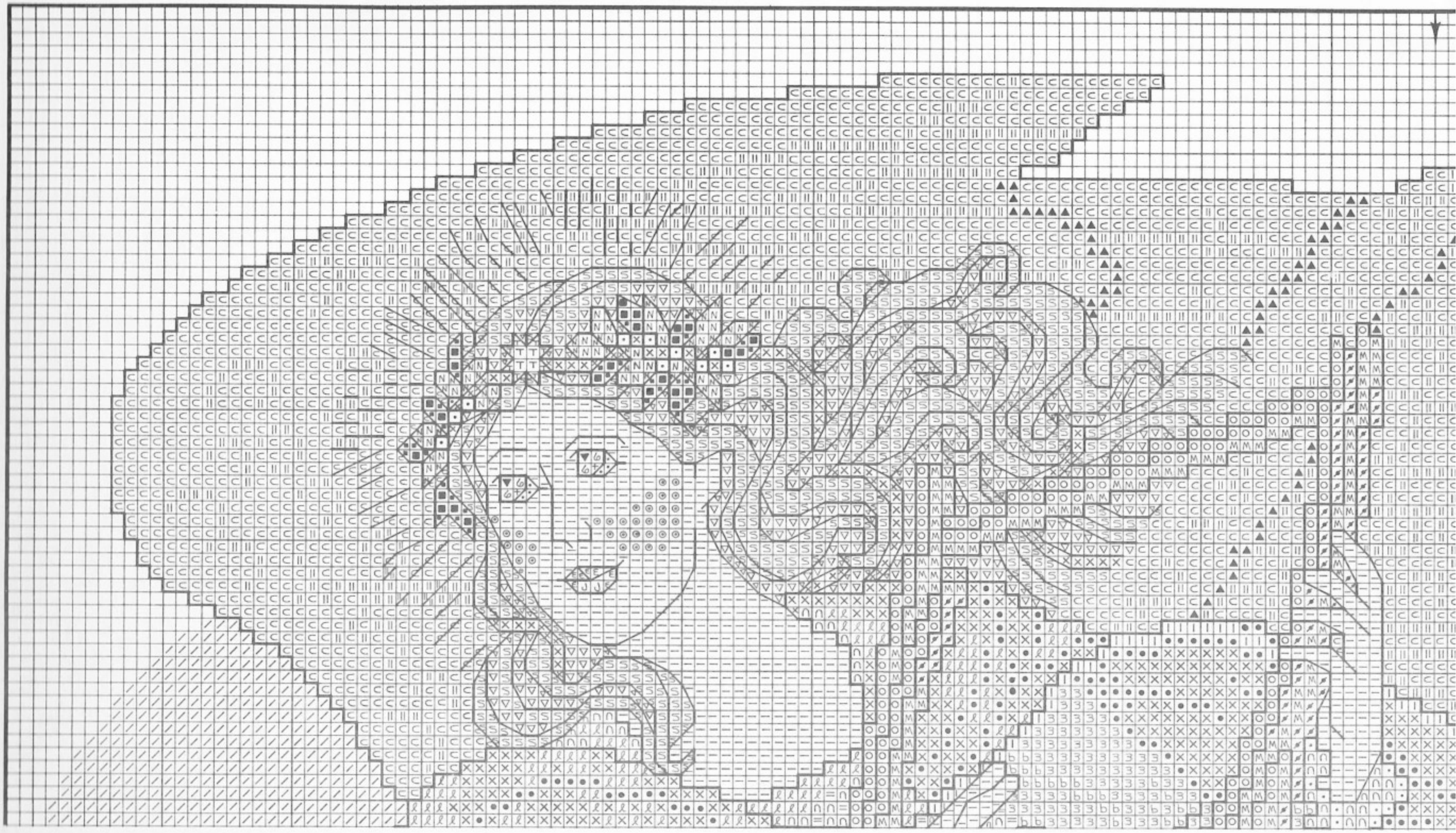


The chart above is provided to help with the details of the head area. It is taken from the "All Cross Stitch" version of the Angel design. The small star chart is the only difference if you are working the Pulled Thread Version (see page 11).



HARP STRINGS

To enhance the beauty of this design, backstitch harp strings and rays from head ***last***, after fabric has been pressed face down on a soft towel. Use one strand of 002P Cable Gold Balger® Blending Filament and make long loose stitches. Press again and frame.



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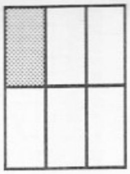

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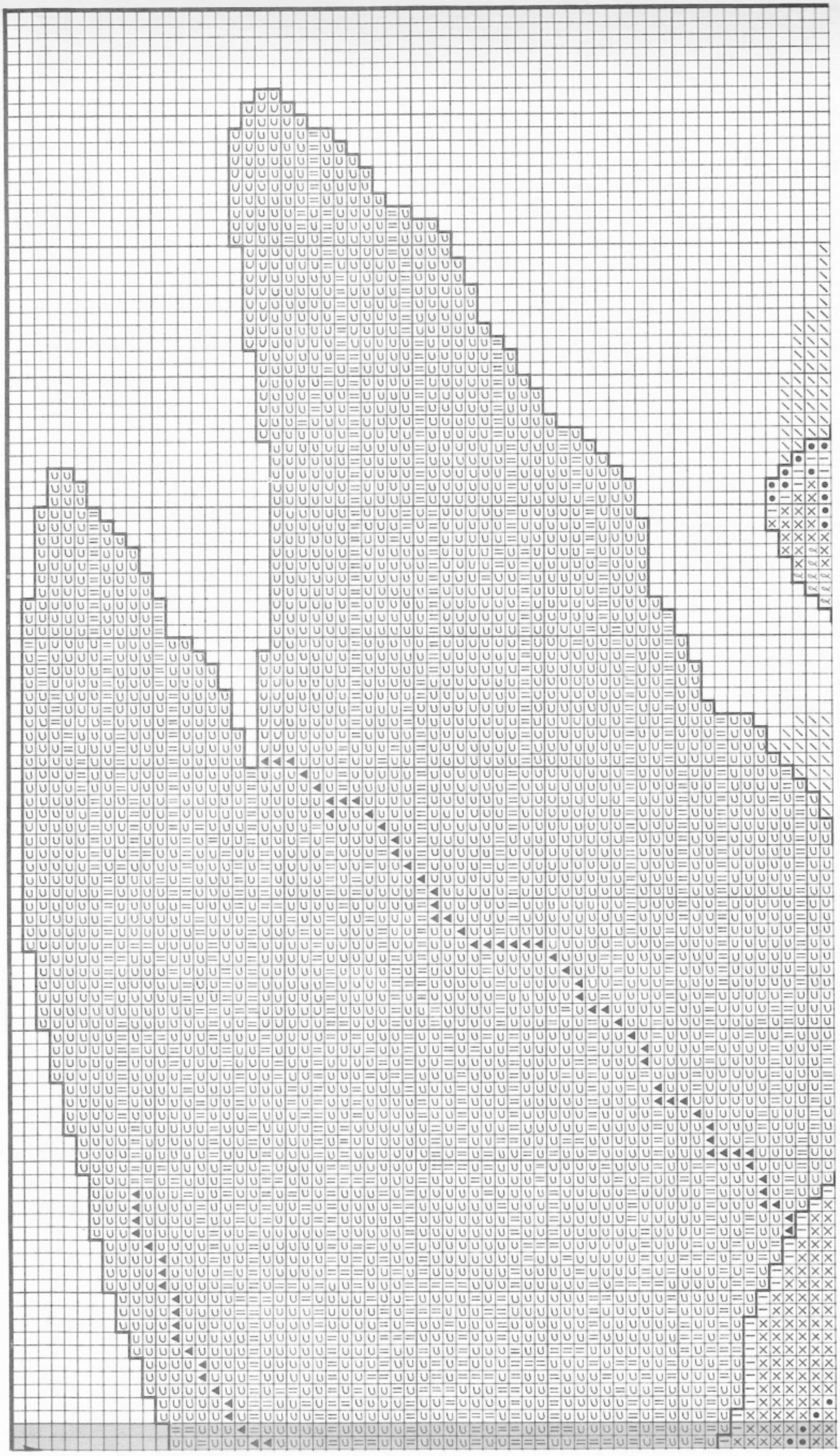

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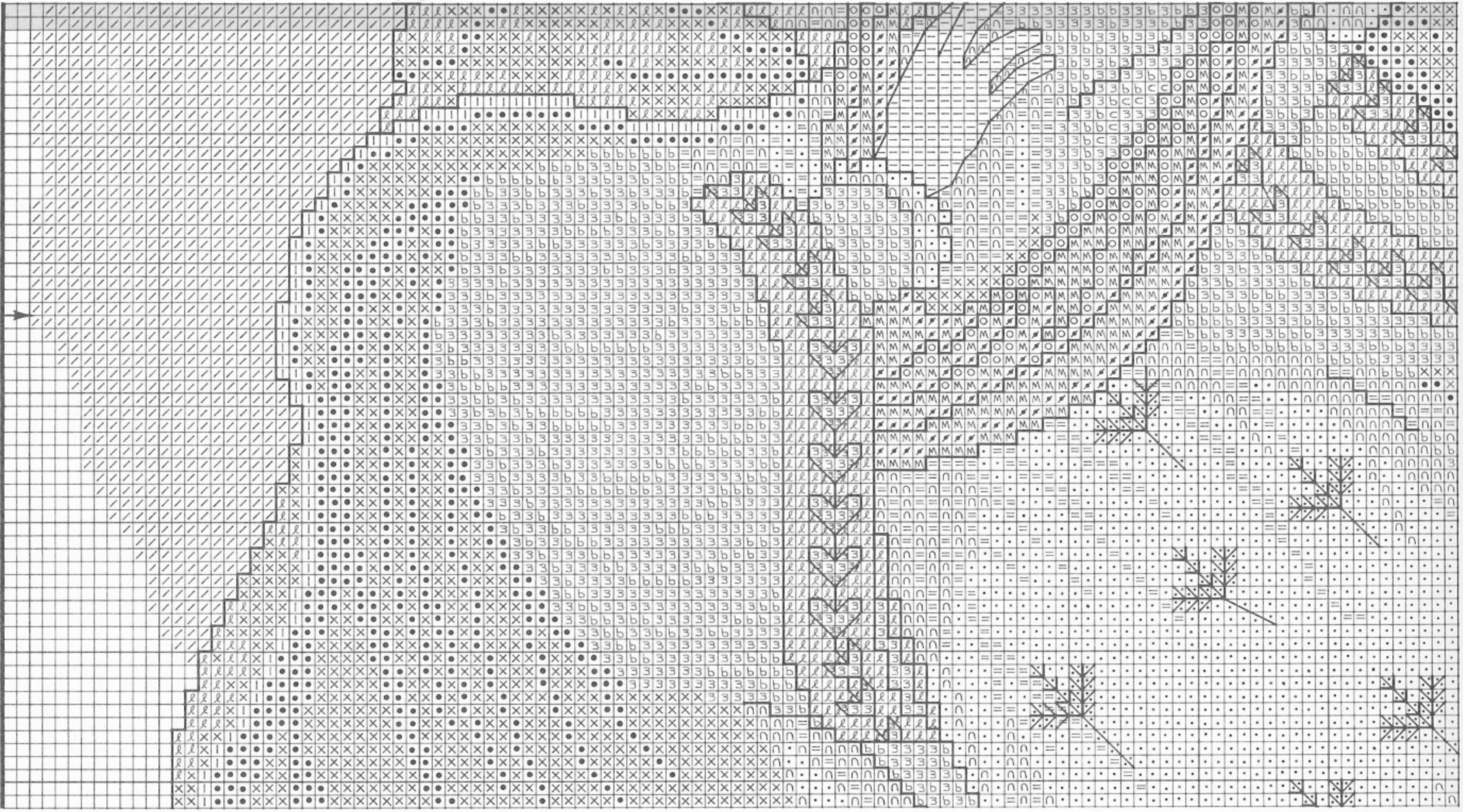

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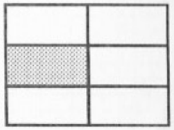

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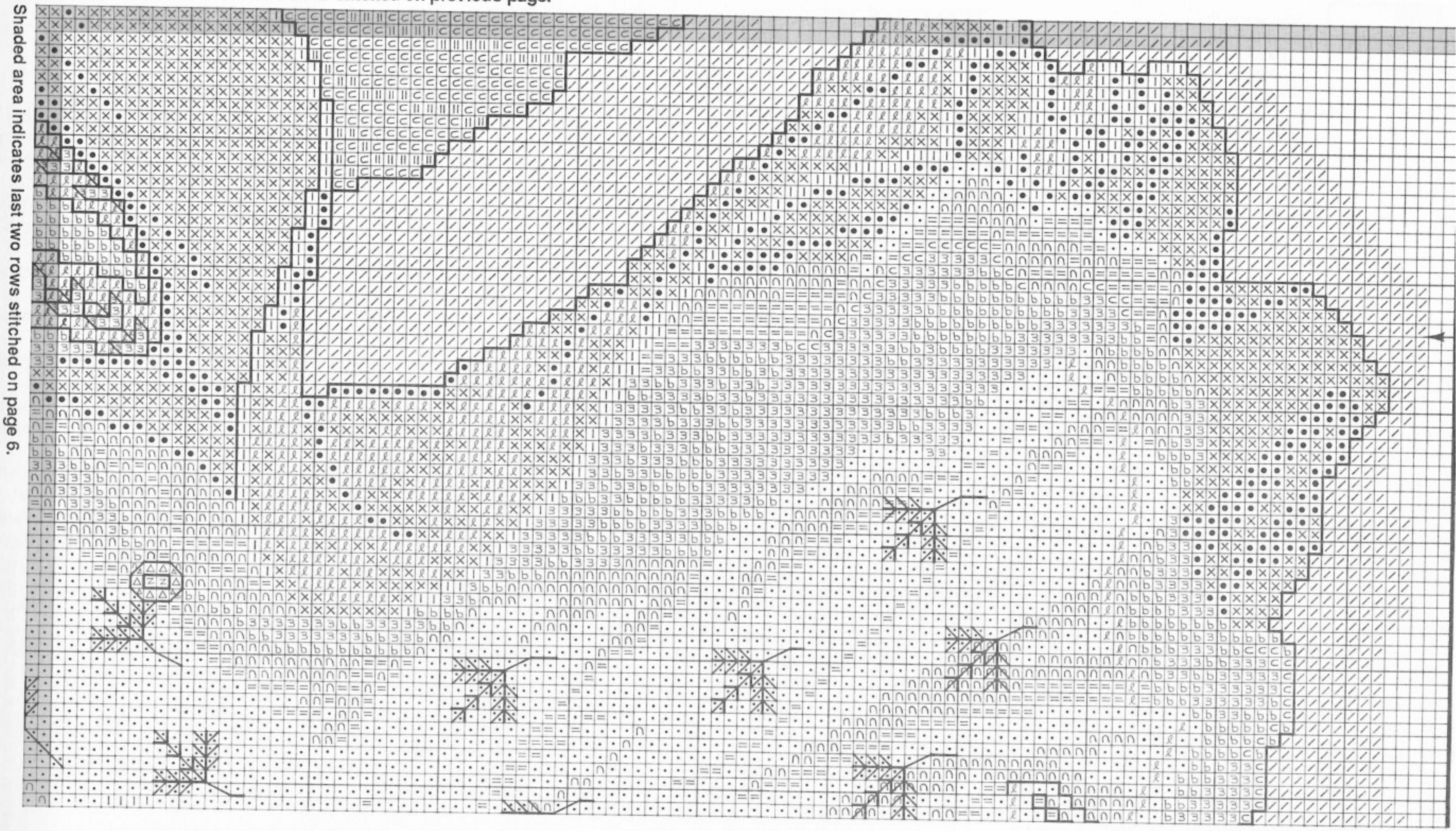
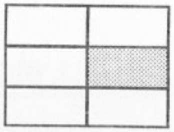


	DMC		DMC		DMC		DMC		DMC		DMC
△	729	×	304	M	434	⊂	504	+	322		611
−	754	●	816	↗	433	॥	503	6	312		890
⊙	353	·	Ecru	S	801	▲	502	▼	3799		**Marlitt** - use one strand
J	761	∩	739	▽	898	З	501		3328	Z	835
ε	760	=	738	N	320	b	500		938	ℓ	1078
I	321	○	435	■	367	/	775*		612		1079

Kreinik Balger® - use one strand

T 032 Filament

002P Blending Filament



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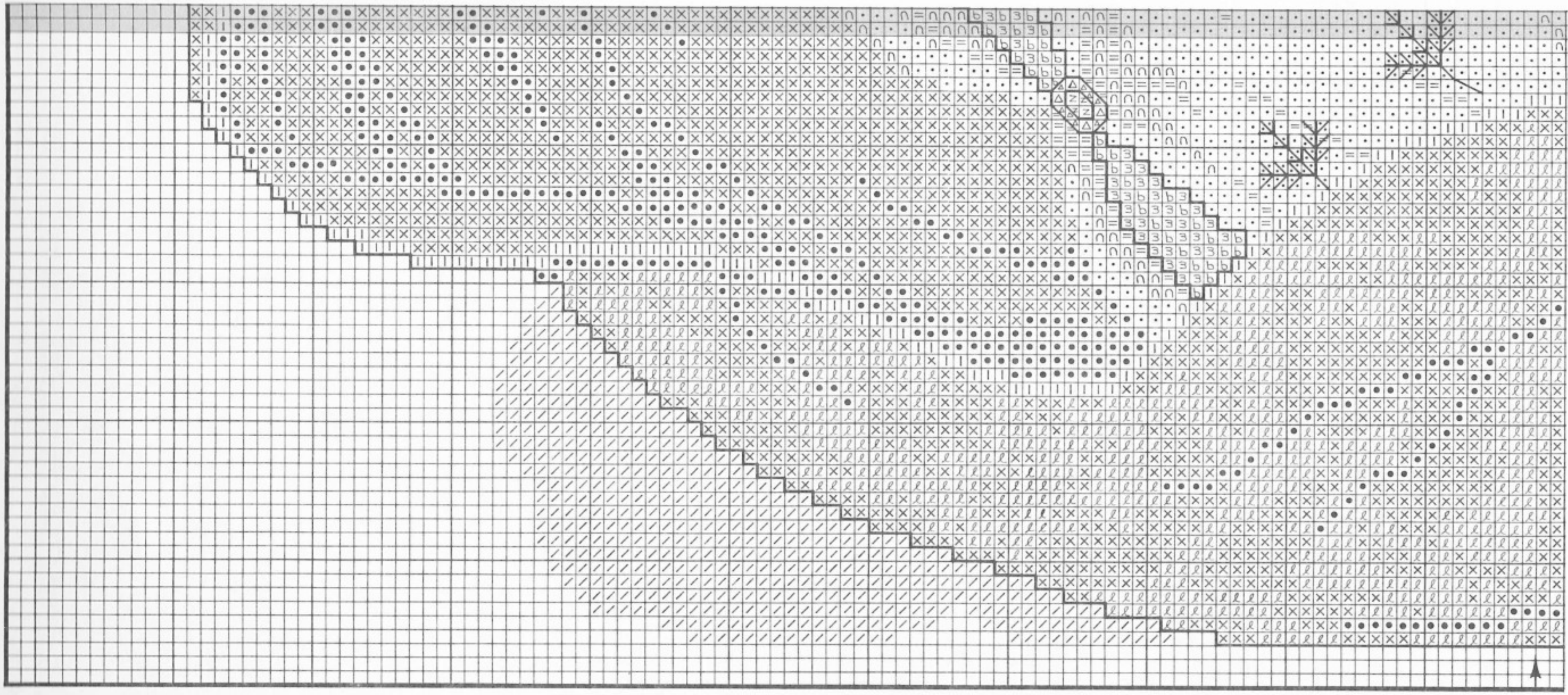

	DMC
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M	434
↗	433

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⁄	775*
+	322
6	312
▼	3799
	3328

	DMC
	938
	612
	611
	890
	Marlitt - use one strand
Z	835
ℓ	1078
	1079
	Kreinik Balger® - use one strand
T	032 Filament
	002P Blending Filament

*Note: Cloud stitched in half stitches following the same direction as symbol.

Backstitch in order given:

Backstitch leaf design on dress in 1079 Marlitt (one strand).

Backstitch eyes and eye brows in 801.

Backstitch lips in 3328.

Backstitch leaves on wreath in 890.

Backstitch hair in 938.

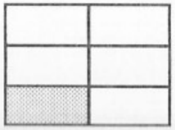
Backstitch flesh (including nose) in 611.

Backstitch wings in 502.

Backstitch ecru on skirt of dress in 611.

All other backstitch in 801 except as noted on page 4.

Shaded area indicates portion of design charted on this page.



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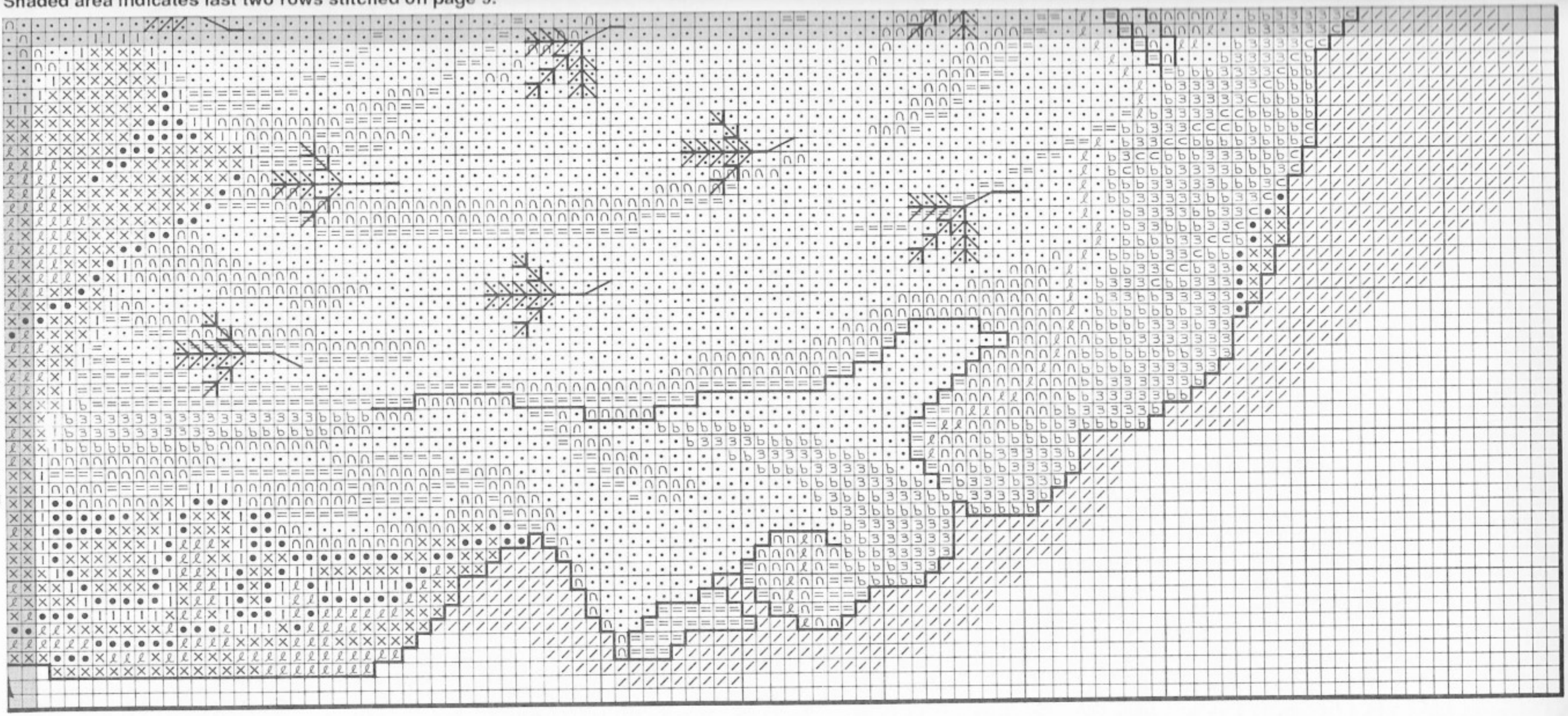

	DMC
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	DMC
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	DMC
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ℓ	1078
	1079
	Kreinik Balger® - use one strand
T	032 Filament
	002P Blending Filament

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Backstitch hair in 938.

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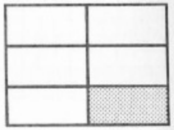
Backstitch ecru on skirt of dress in 611.

All other backstitch in 801 except as noted on page 4.



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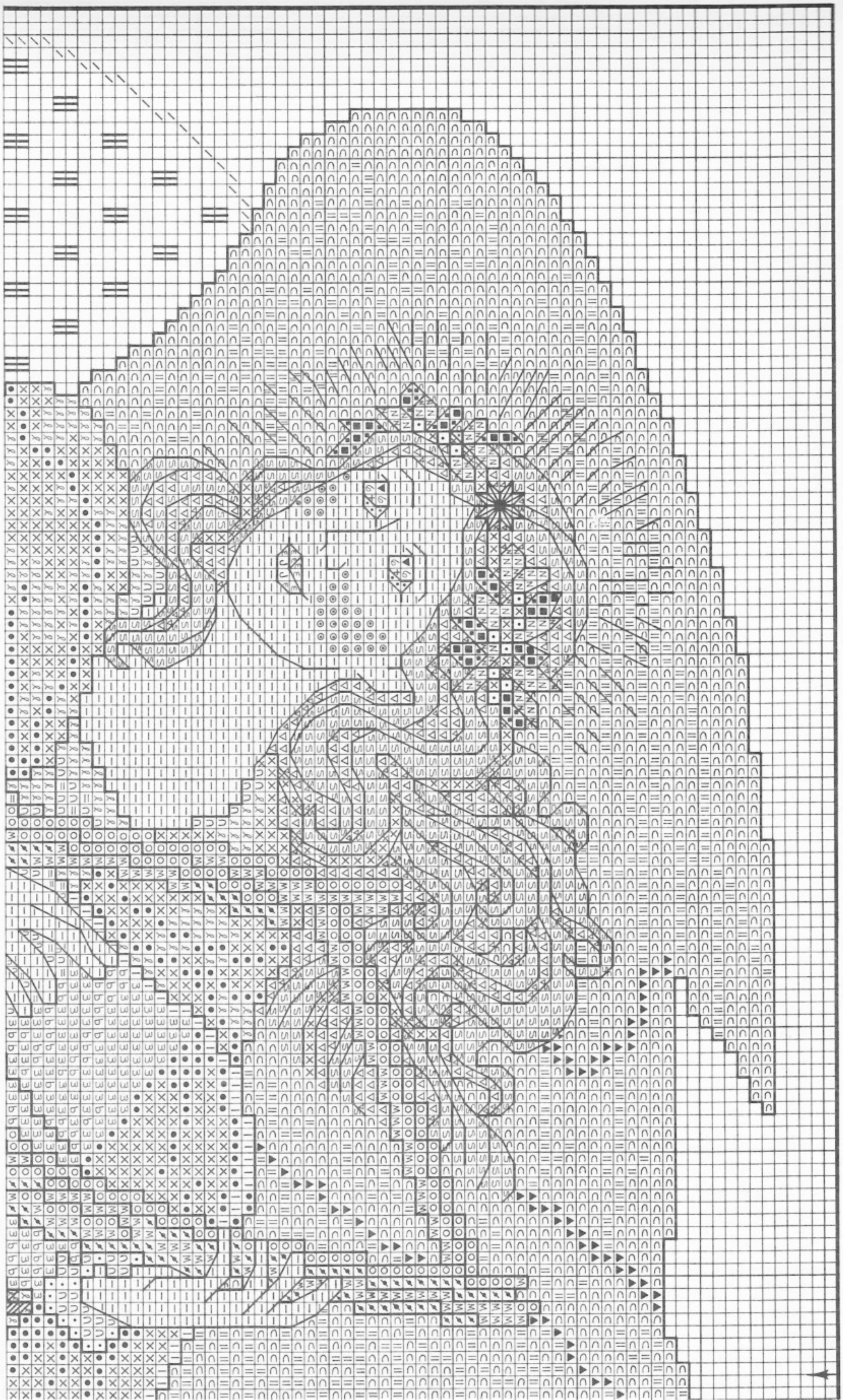

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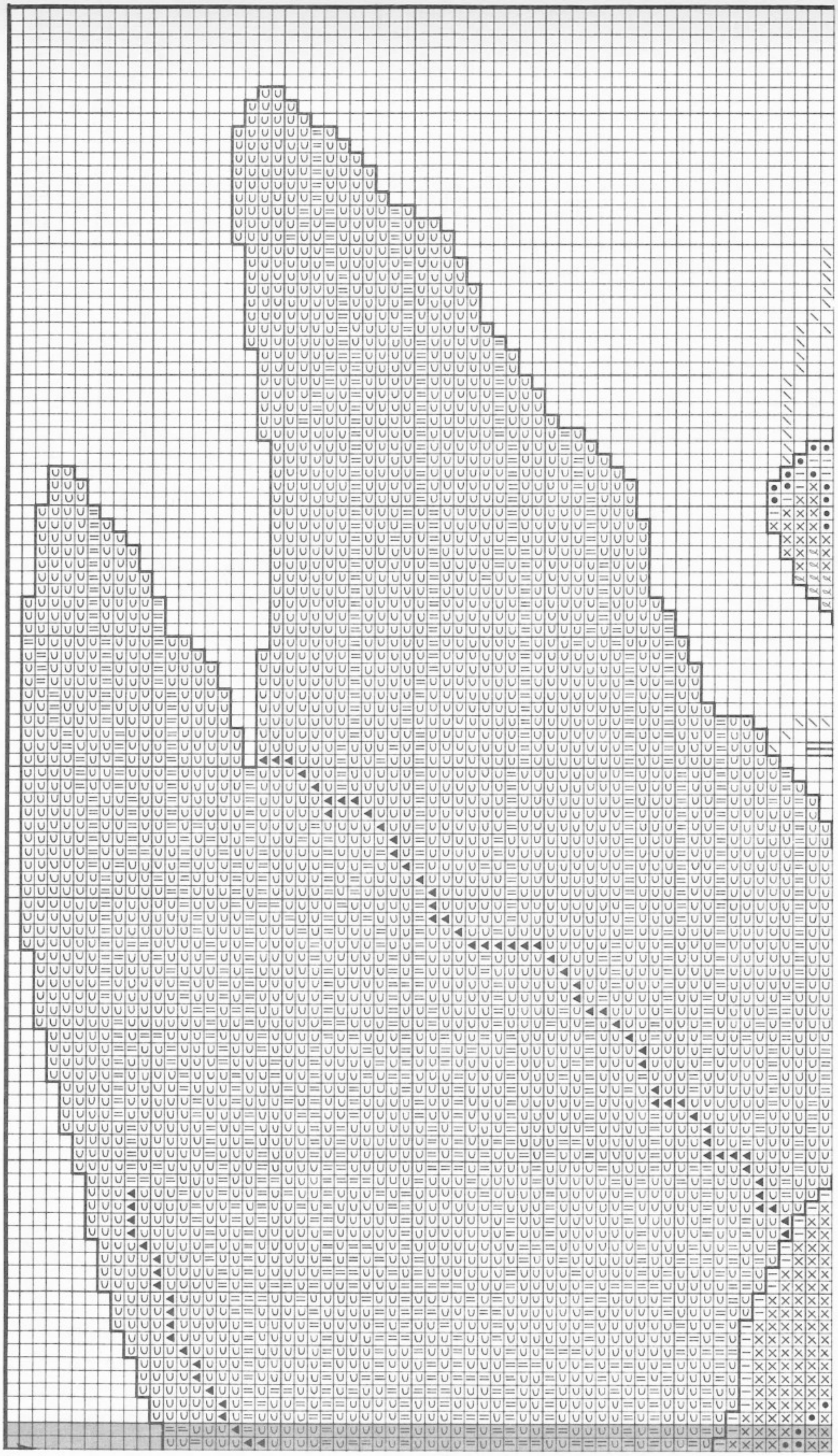

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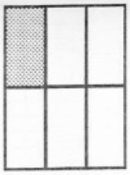

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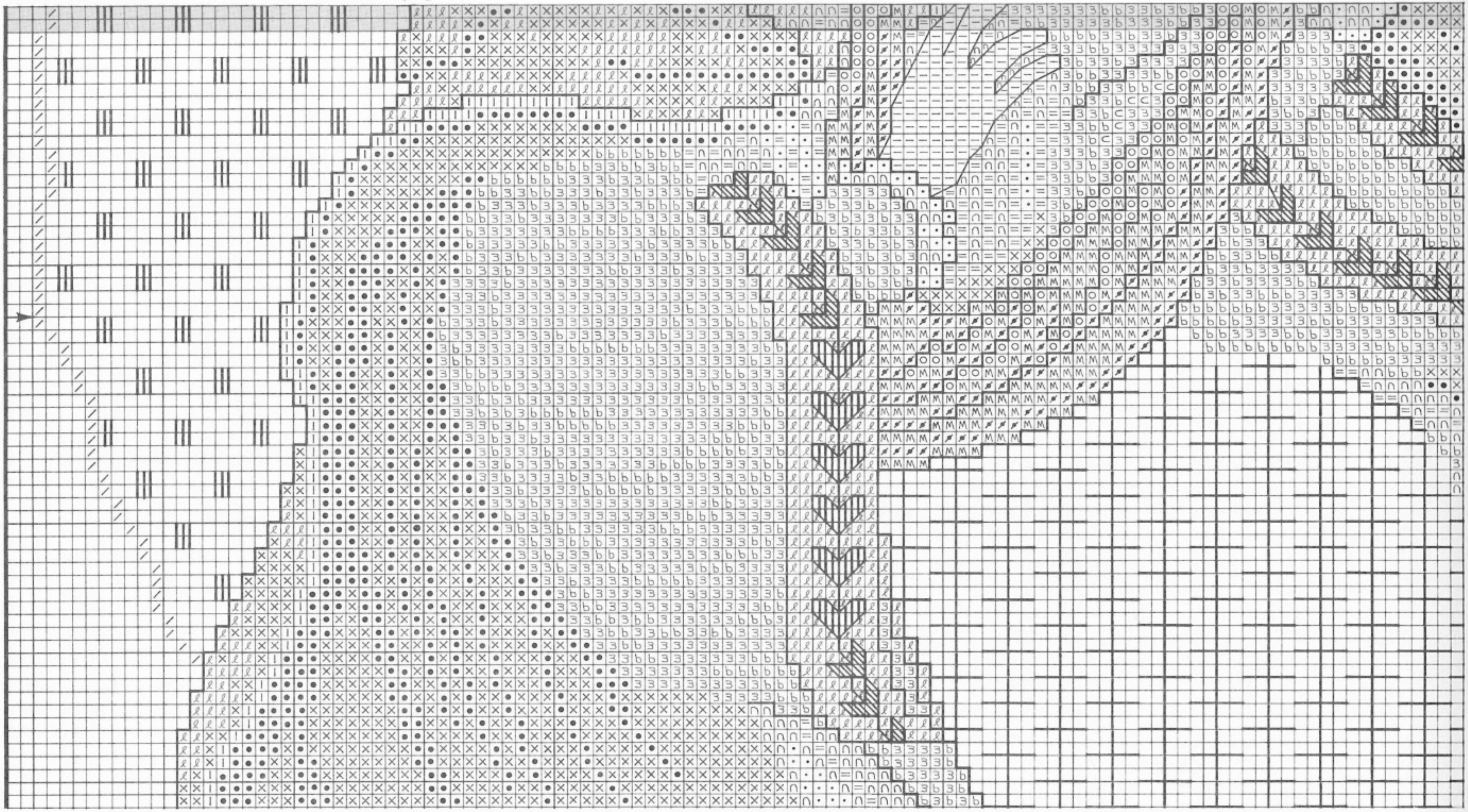

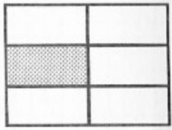

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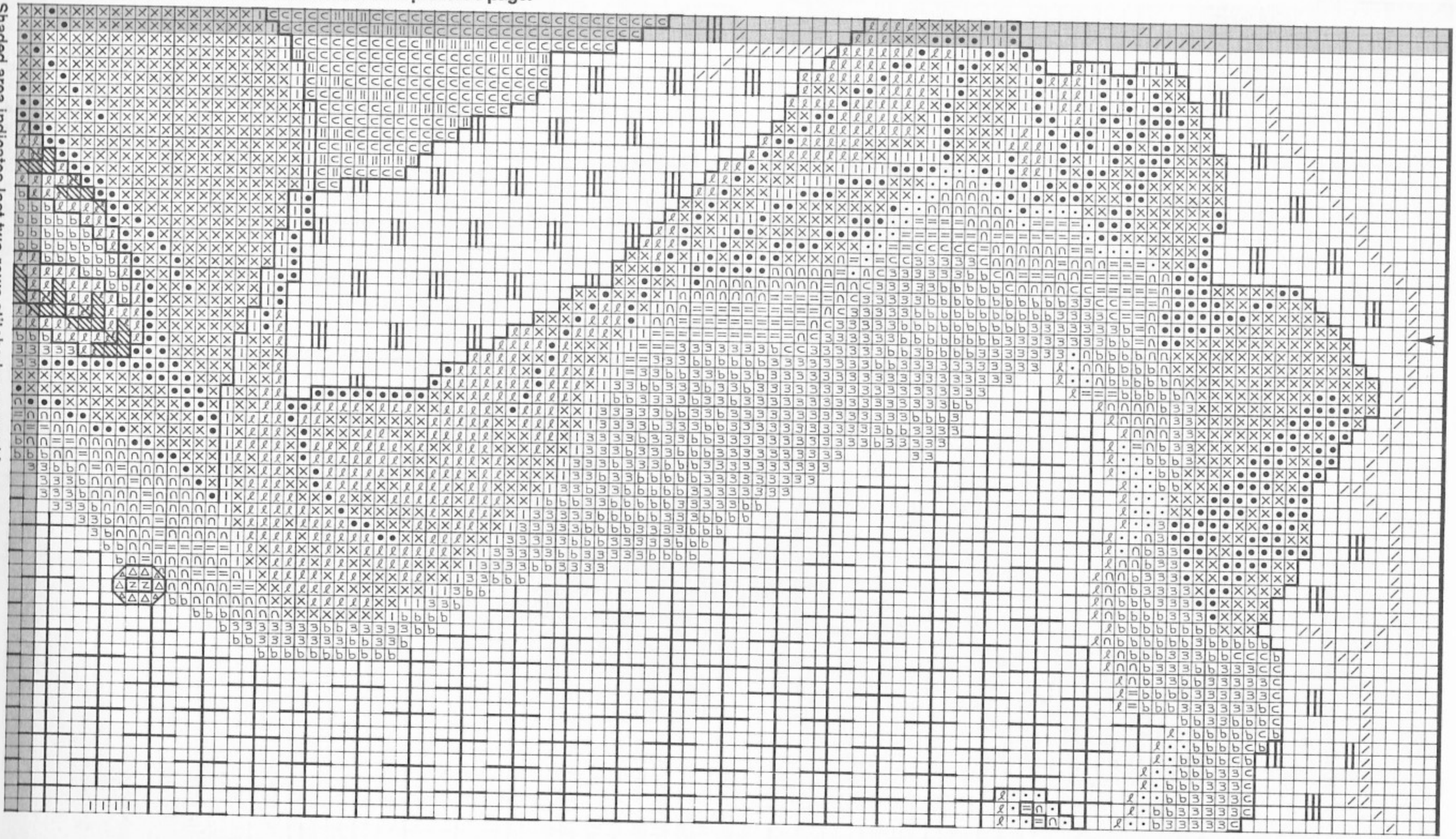

DMC
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○ 435

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↗ 433
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∨ 898
ɴ 320
■ 367

DMC
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▲ 502
ɜ 501
b 500
+ 322

DMC
6 312
▼ 3799
3328
938
612
611

DMC
890

Pearl Cotton Size 12 -
use one strand
White

Pearl Cotton Size 8 -
use one strand
White

Marlitt - use one strand
z 835
ℓ 1078

Kreinik Balger® -
use one strand
ᴛ 032 Filament
002P Blending Filament

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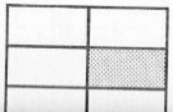
on this page.



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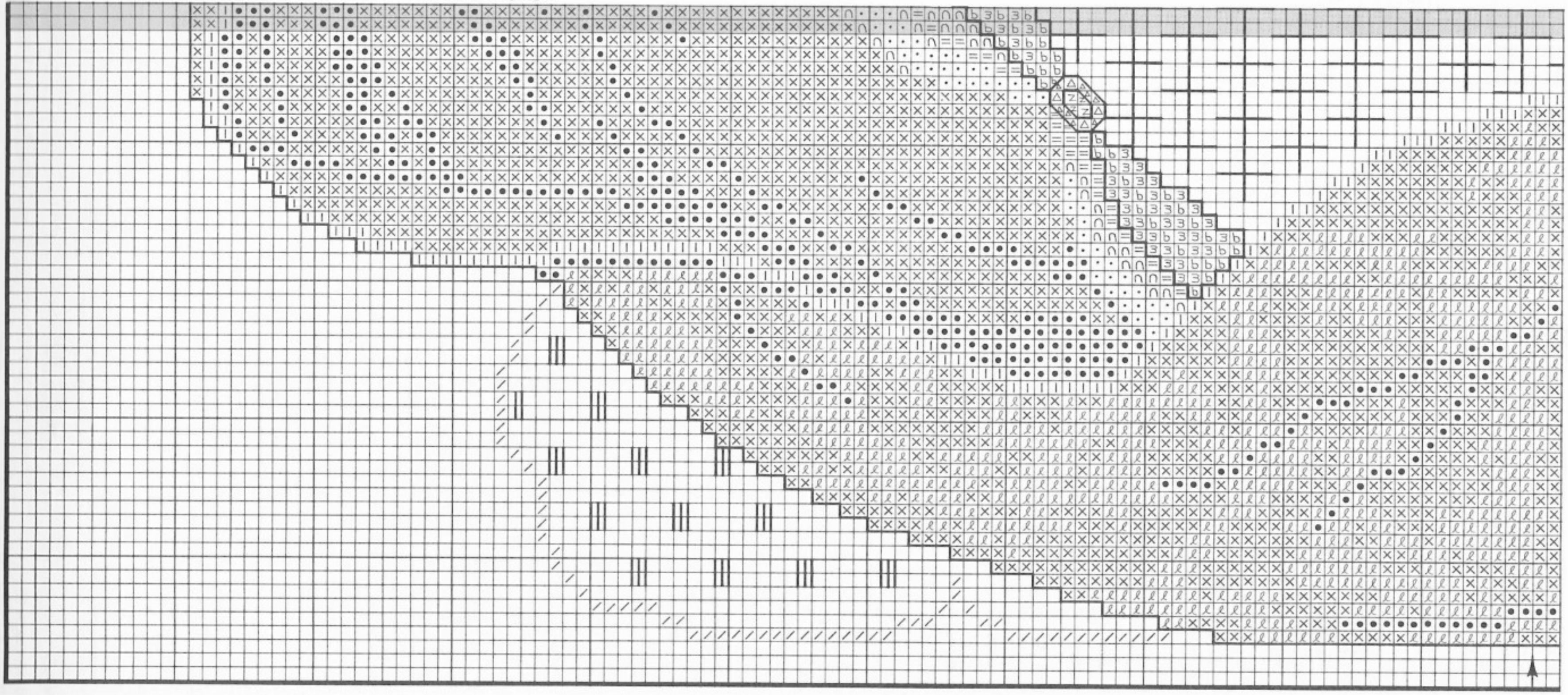

	DMC
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⁄	433

	DMC
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N	320
■	367
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II	503
▲	502
3	501
b	500
+	322
6	312
▼	3799
	3328

DMC
938
612
611
890
Pearl Cotton Size 12 -
use one strand
White
Pearl Cotton Size 8 -
use one strand
White

Marlitt - use one strand

z	835
ℓ	1078

Kreinik Balger® -
use one strand
T 032 Filament
002P Blending Filament

See instructions for pulled work on page 11. Also see Notes on page 12.

Backstitch in order given:
Backstitch eyes and eye brows in 801.
Backstitch lips in 3328.
Backstitch leaves on wreath in 890.
Backstitch hair in 938.
Backstitch flesh (including nose) in 611.
Backstitch wings in 502.
Backstitch ecru on skirt of dress in 611.
All other backstitch in 801.

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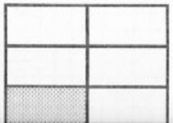

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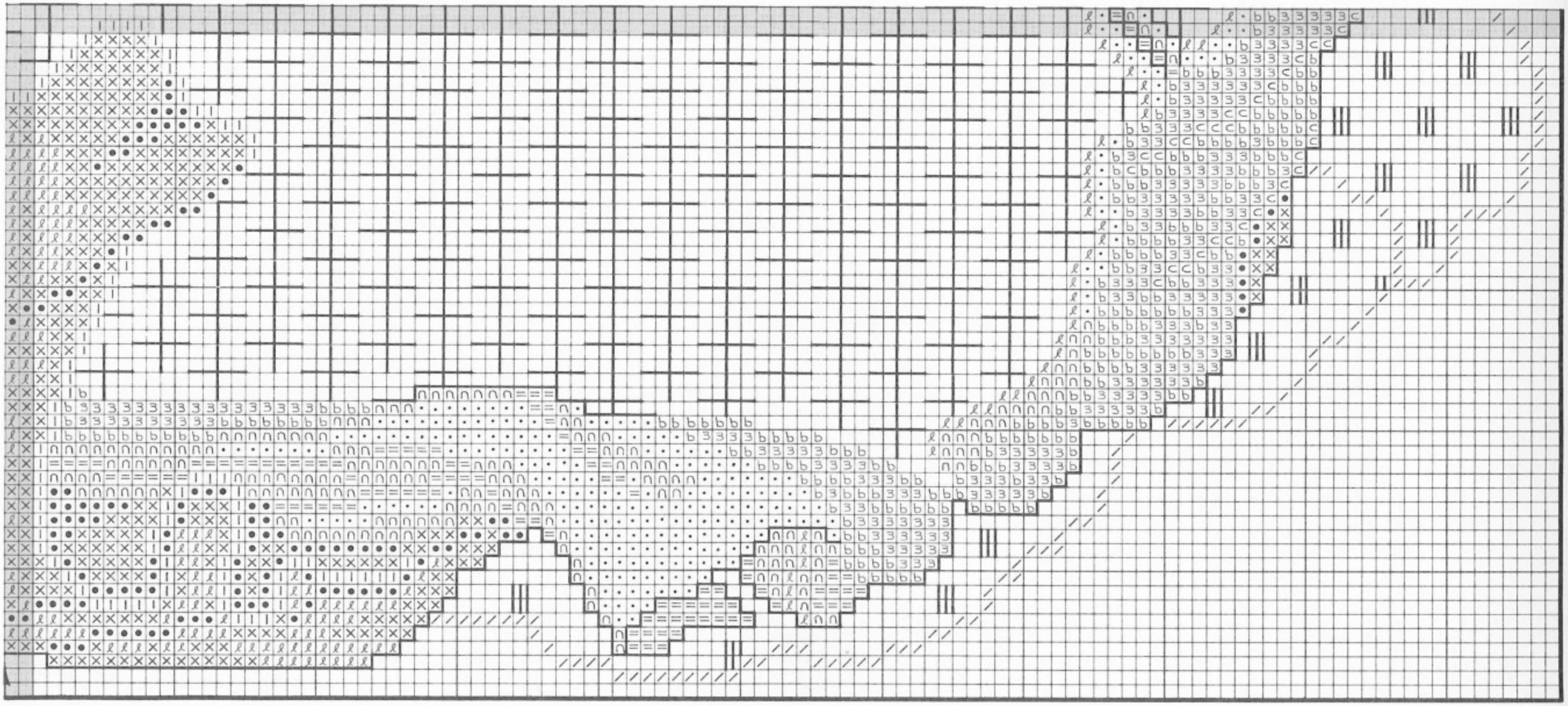

	DMC
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Marlitt - use one strand

Z	835
ℓ	1078

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- use one strand

T	032 Filament
	002P Blending Filament

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